DOCUMENT RESUME

ED 368 653 SO 023 845

TITLE	NAEA 1993-1995 Agenda. Recognizing Excellence: Briefing Paper Series.
INSTITUTION	National Art Education Association, Reston, Va.
PUB DATE	93
NOTE	18p.
AVAILABLE FROM	National Art Education Association, 1916 Association Drive, Reston, VA 22091-1590.
PUB TYPE	Information Analyses (070) -- Collected Works - General (020)
EDRS PRICE	MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS	*Academic Standards; *Art Education; *Art Teachers; Cultural Differences; Elementary School Students; Elementary Secondary Education; Minority Group Teachers; Models; Multicultural Education; Secondary School Students; Teacher Characteristics

ABSTRACT

This document consists of a series of five briefing papers on the state of art education. The first paper, "Multiethnic Art Educators: An Endangered Species," (Esther Page Hill) discusses the problem of diminishing numbers of art educators of African, Hispanic, Asian, and Native American ethnic groups even as the number of minority students grows. The second paper, "New Paradigms Needed for Changing Times" (Edith Curtice Johnson) suggests that in seeking to effectively restructure and reform national art curricula and to establish delivery systems appropriate to the needs of students in the future, art educators must expand their awareness of global trends that will affect planning processes and potential for success. The third paper, "The 'Melting Pot' Myth," (Lois Petrovich-Mwaniki) argues that art education that incorporates issues of diversity in a culturally sensitive and anthropological approach will challenge and reshape the attitudes students and teachers have toward each other, diverse cultural groups, and even the education process itself. With greater understanding of the diverse cultural groups comprising this and other countries, students and teachers can better appreciate how cultures emerge, change, and affect each other and the individual. The fourth paper, "Achieving High Standards in Art Education," (Jeanne Rollins) describes the current activities on standards in art education including master teacher standards, student learning standards, assessment standards, and delivery or "opportunity to learn" standards. The final article, "Art for the Student's Sake" (Dan DeFoor) suggests that the nature of art is individual self expression, but that visual art gives relevance to the total educational program. (DK)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

NAEA 1993 - 1995 AGENDA

ED 368 653

RECOGNIZING EXCELLENCE

BRIEFING PAPER SERIES

FROM THE
NAEA COMMITTEE ON
MULTIETHNIC CONCERNS

BY
ESTHER PAGE HILL,
CHAIR

FALL, 1993

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

X This document has been reproduced as received from the person or organization originating it

☐ Minor changes have been made to improve reproduction quality

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy

"PERMISSION TO REPRODUCE THIS MATERIAL IN OTHER THAN PAPER COPY HAS BEEN GRANTED BY

D G. Cannon

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)"

SO 023 645

A resource document for the NAEA membership.

BEST COPY AVAILABLE

Multiethnic Art Educators: An Endangered Species

Documented data support the fact that the number of multiethnic art educators and educators in general is diminishing. As our democratic nation moves towards increased diversity, it is unfortunate that we lack sufficient multiethnic art educators to reflect that diversity. There is growing concern that this shortage of African, Hispanic, Asian, and Native Americans will continue without some direct intervention. They are rapidly becoming an endangered species.

By the year 2000, the minority school-age population in the U.S. will increase by more than 30% (Hawkins, 1992). This increase in minority student enrollment is a product of the postwar baby boom, high fertility rates in certain minority groups, and the influx of immigrants to the United States (Allen & Turner, 1988). This increase has heightened the demand for minority teachers to better reflect this diversity and to serve as badly needed role models for the students.

Low numbers dictate an urgency to the focus on the teaching force. Presently, minorities make up only 10.3% of the nation's 2.3 million public school teachers. Hawkins (1992) stated that issues "related to the declining representation in education, especially teacher education programs [must be addressed] and that barriers responsible for this underrepresentation must be torn down and immediate action taken to close the gap" (p. 73).

A look at teacher education over the past decade and a half indicates that African-Americans made the least progress proportionately of all minority groups. About 4.5% of full-time faculty were African-American in 1989, compared with 4.3% in 1979. Nearly half of these were employed at historically Black colleges and universities. Hispanic-Americans made slight gains in faculty representation from 1.5% to 2.0%, as did American Indians from 0.2% to 0.3% (*Higher Education Advocate*, 1992). "We would be wrong to look at numbers, see progress, and conclude that recruitment and retention programs on behalf of underserved groups are no longer necessary," says the American Council on Education (*Higher Education Advocate*, 1992).

The problem of recruitment and retention of multiethnic faculty on the nation's college and university campuses will become increasingly difficult through the 1990's because these candidates will continue to be few in number. An article by Kosoy and Kimbrough, (*NAEA Advisory*, Fall, 1993) suggests that competition for multiethnic persons of color is keen. More career doors are open to these groups now than in the past. For example, based on current trends, African-American students are more likely to choose careers in engineering, business administration, health/medicine, or other areas over careers in teaching.

It will not be possible to reach the level called for in the *Recognizing Excellence* agenda without addressing the issue of diminishing numbers of

multiethnic art educators — African, Hispanic, Asian, and Native Americans. We must bridge this gap between increasing numbers of multiethnic students in the schools and decreasing numbers of representative teachers at all levels.

References

Allen, J.P., and Turner, B.J. (1988). Immigrants. *American Demographics, 10,* (9), pp. 22-27.

Hawkins, B.C. (1992). Declining Black representation. *Thought and Action: NEA Higher Education Journal, 8,* (1), pp. 73-79.

Higher Education Advocate, NEA, *9,* (5), February 20, 1992.

NAEA 1993 - 1995 AGENDA

RECOGNIZING EXCELLENCE

BRIEFING PAPER SERIES

FROM THE
NAEA PACIFIC REGION

BY
EDITH CURTICE JOHNSON,
NAEA VICE PRESIDENT

FALL, 1993

A resource document for the NAEA membership.

New Paradigms Needed for Changing Times

The *Recognizing Excellence* agenda set forth by the NAEA Board of Directors calls for renewed commitment by all those involved in the process of art education. Those in the profession are asked to examine values, directions, and thoughts about the role of art education in a rapidly changing world society and to consider effective ways of delivering the content of the discipline.

Moving through the 1990's and beyond, we are faced with rapidly shifting assumptions regarding the past, present, and future. Instead of being pushed ahead by past and present conditions, we are suddenly caught in the pull of the future — a future in which options change by the second. The exponential explosion of knowledge and technology guarantee that outdated strategic planning models based on past successes are no longer appropriate for guiding our daily lives and certainly not suitable for directing the education of students. As art educators, we have to discover new means to enhance the exploration and understanding of this unfolding future world through the unique way of knowing called art.

Our collective vision, then, is to teach students of all ages

- To respect the unique, universal values found in the heritage and culture of humankind.
- To delight in the power of visual images which reflect values, aspirations, and meaning.
- To think creatively and solve problems with ingenuity.
- To purposefully take action to improve their own quality of life and that of the world community.

In seeking to effectively restructure and reform national art curricula and to establish delivery systems appropriate to the needs of students in the future, we must expand our awareness of global trends that will affect planning processes and our potential for success.

The Popcorn Report (1991-1992) dubbs the 1990's as the "Decency Decade," and predicts that three critical "E's" will be top priority: Environment, Education, and Ethics. Its cultural backdrop will be a slower pace, contrasted with the fast-forward explosion of technology. The wilderness now seems safer than crime- and drug-ridden civilization and the abused environment is paying us back in kind. Key trends have come into play which will impact society in terms of values, economy, education, environment, and technology. These trends will provide valuable clues for the way art educators establish goals and implement the content of art education.

Consider the fact of "cocooning," a trend begun in the 1980's and defined as the impulse to stay inside when it's too tough and scary outside. Indicators are VCR purchases, take-out food, catalog ordering, home delivery, and answering machines, all demonstrating a state of mind called

self-preservation. When neither malls nor schools are safe, we identify with heroes, gutsier than we are, through video games and technological simulation, providing risk-free fantasy in a safe environment. Interactive VCR/TV have the potential to insulate us even further, allowing us to pay bills, retrieve information, participate in game shows, and order food all through one inside-the-home source.

Society is turning toward replacing image with value and brand names with intrinsic worth by militantly seeking small indulgences. Many choose one small category and give themselves the best in that category — one Godiva chocolate rather than a giant candy bar. A small return to excellence? Perhaps, but it is accompanied by a need to satisfy the ego and support individual uniqueness. Many will leave stress-filled jobs to find other work, doing something they want to do, the way they want to do it. Volunteerism is increasing, as is the urge for personalization in design, personal service, handcrafting, and individualism in apparel, gifts, and technology.

Older, too, is becoming better, with many people refusing to be bound by age and traditional age limitations. Character counts; so does cutting loose! The increasing numbers of "gray foxes" will focus on better, happier, more active lives and all that will maintain them. Vigilant consumers will tilt against shabby quality, irresponsibility, and false claims. They will support the Sierra Club, Ralph Nader and David Horowitz, and will demand accountability from educators on how their children and grandchildren are educated.

As we consider the future of the planet, and the children to whom we bequeath it, we must listen carefully to their questions. The environment is the issue of the "Children's Crusade." They learn daily about issues affecting the earth's survival from the media, and they are scared. They are aware that collaborative action is needed to save the planet. Children have great purchasing influence, and they have great power to hold adults accountable. They have organized to boycott tuna fish to save porpoises from gill nets, insisted on recycling in their homes, purchased endangered-species animal crackers, and united behind a movement to save the rain forests. If they can do this with postcard campaigns, think of what will happen when they use Nintendo technology to link cross-culturally and worldwide in these efforts!

There is tremendous excitement inherent in these trends; they have the potential to stimulate creative implementation of art education in whatever forms education takes in the future. In order to develop these implementation models which support and extend our vision to "advance art education through professional development, service, advancement of knowledge and leadership" (NAEA Mission Statement), we must continually engage in reality checks with our world. As members of a global community, we must sharpen awareness of the global trends that sweep us invisibly along and have the power to enhance or dilute our dreams. Those who discern these trends and their probable effects are armed with a framework, however volatile, within which to expand the goals in the field.

How shall we proceed? Through broadly based collaboration:

• First, research the trends for this decade from every possible source: sociology, environmental studies, economics, education, business, technology, and of course, values.

• Compare our vision and goals for art education against these trends and their projected effects to elicit clues of continuity and discontinuity. Are our goals naturally in tune or at odds with the trends? If at odds, is the clash fundamental? Are our goals basically sound, with some trend-fighting elements? If on-trend, what are some ways to accentuate the connection? If off-trend, are there ways to correct, without sacrificing the integrity/content of art education?

In analyzing the results of these comparisons, we may then draw conclusions which have the potential of accelerating our vision for art education, and finding ever more effective means of achieving our goals.

It is abundantly clear that the old paradigms will not fit the needs of the future. As humankind looks ahead, the need for knowledgeable, creative thinkers and problem solvers has never been greater. These attributes can be developed most effectively through rigorous study in the visual arts, taught by excellent professionals (Maslow). The arts, indeed, have tremendous powers to determine new perspectives, establish enabling abstractions, and provide enrichment of ordinary experience. The arts, indeed, are as universal and infinite as the human spirit.

References

"The Farthest Reaches of Human Nature," Abraham Maslow.

"The Popcorn Report," Faith Popcorn, Doubleday, New York, 1991, 1992.

NAEA 1993 - 1995 AGENDA

RECOGNIZING EXCELLENCE

BRIEFING PAPER SERIES

FROM THE
NAEA UNITED STATES SOCIETY
OF EDUCATION THROUGH ART

BY
LOIS PETROVICH-MWANIKI,
PRESIDENT

FALL, 1993

A resource document for the NAEA membership.

The "Melting Pot" Myth

It is a fallacy to assume that the many and diverse ethnic, racial, and religious groups in the United States have assimilated into one large "melting pot." This assimilationist ideology, dating from the early part of this century, ignores the vital and diverse groups that contribute to the weaving of the American fabric. Culture is not static; American cultural values and beliefs have changed over the decades and will continue to change. This dynamic process has made America the multiculturally rich nation that it is.

Art educators have long recognized and appreciated the diversity inherent not only in artistic endeavors but in society as a whole. However, it is now critical that we learn more about the cultural diversity comprising this nation, and indeed the world, as well as learn how to incorporate this understanding into sound education practice. This is not an easy task, for it frequently demands usual ways of learning be abandoned in favor of new and unfamiliar approaches. It also requires time and patience to try novel ways of facilitating the teaching/learning process.

An important prerequisite to learning about other cultural groups is examining one's personal attitudes or biases toward that group. Biases determine how an individual acts and reacts toward members of a particular social or cultural group. Biases affect the way one perceives and interprets the actions, art production, values, and beliefs of that group. Members of a particular cultural group often view the world through the belief and value system of that group believing that this is the only world view possible and that other cultural groups with different beliefs and values are wrong. This ethnocentric attitude ignores the fact that cultural groups form world views based on regional, climatic, and social factors which vary in all regions of the world. It is not a question of judging who is right or wrong but of accepting the human condition and our varied attempts to make sense of our physical and social environments.

Recognizing one's biases can be an uncomfortable undertaking. It involves soul searching and admitting that assumptions about a cultural group may be misinformed, prejudicial, and frequently based on stereotypes. However, students deserve to be presented with unbiased material, preferably from the point of view of the culture being studied. This means that we, as art teachers, must identify and constantly be aware of biases as we prepare, present, and discuss class material with students.

Unless aware of one's own biases, a teacher will not be able to recognize bias in educational materials, teaching methods, administrative practices, and the speech patterns of colleagues, students, and parents. Many biases result from taken-for-granted assumptions about daily life experiences as well as from verbal expressions that which have rarely been questioned. A culturally aware individual can recognize inconsistencies in the way certain cultural groups are perceived, handled, and described. A culturally aware

teacher can act upon these inconsistencies and present students with culturally sensitive information and activities.

The infrequent inclusion of cultural content into curricula during Black History Month, Hanukkah, Chinese New Year, Christmas, or Thanksgiving, as well as the casual mention of a country or cultural group currently in the news, does not do justice to the culture. In fact, this practice perpetuates stereotypes and biases about African Americans, Jews, the Chinese, Germans, the Dutch, Native American Indians, women, the elderly, and other groups, and constitutes a token approach to teaching about diversity in the classroom. Because diversity infuses our culture, it should also infuse our curricula. This means an end to the single lesson or unit approach when addressing issues of diversity in this as well as other countries. Rather, a curricular approach is needed whereby teachers analyze and integrate subject content for its relation to issues of race, ethnicity, gender, ageism, religion, socioeconomic class, regionalism, and mental and physical ability. In fact, there should be a conscious effort to use material that addresses these issues. Every lesson taught should address at least one of these areas, encouraging both teacher and student to reexamine the issue from an unbiased perspective and from a viewpoint culturally different from their own.

Art education that incorporates issues of diversity in a culturally sensitive and anthropological approach will challenge, and it is hoped reshape, the attitudes students and teachers have toward each other, diverse cultural groups, and even the education process itself. With greater understanding of the diverse cultural groups comprising this and other countries, students and teachers can better appreciate how cultures emerge, change, and affect each other and the individual.

NAEA 1993 - 1995 AGENDA

RECOGNIZING EXCELLENCE

BRIEFING PAPER SERIES

FROM THE
NAEA NATIONAL ASSOCIATION
OF STATE DIRECTORS OF
ART EDUCATION

BY
JEANNE ROLLINS,
CHAIR

FALL, 1993

A resource document for the NAEA membership.

Achieving High Standards In Art Education

It has been said the 1980's was the decade of "reports" on education; it will probably be said that the 1990's will be the decade of "standards." As we enter the second or third decade of school reform, ten years from *A Nation At Risk*, we may very well be close to federal legislation establishing national standards under the *Goals 2000: Educate America Act*. Art educators need to be aware of the current activities on standards in art education, as well as related policy initiatives because, if legislated and implemented, they will indeed affect local programs. Several of these include:

Master Teacher Standards — being developed by the National Board for Professional Teaching Standards. These standards describe what the experienced teacher should know and be able to do. Teachers will apply to be assessed. It is anticipated that teachers will seek to pass, thus raising their level of credentials and creating rationales for higher salaries. This will have eventual impact on staff development, hiring practices, and on teacher preparation programs.

Student Learning Standards — being developed by the Consortium of National Arts Education Associations (NAEA, dance, theater, and music). These define content and what students should know and be able to do in art. A second component of this initiative is called **Achievement Standards.** Achievement standards define the levels of mastery in art content and lead to assessment devices that measure levels of student achievement. These standards will have import for future curriculum frameworks, instruction, and assessment.

Assessment Standards — being developed by arts education subcommittees under the auspices of the Council of Chief State School Officers. These standards define the parameters for the construction of the National Assessment for Educational Progress examination in art tentatively scheduled to be given throughout the nation in 1996. This is an update of the two NAEP art assessments administered in the 1970's.

Delivery or Opportunity-to-Learn Standards — not formally being developed nationally, but grants have been awarded to several state departments of education to explore model development. These standards define the quality of school services, programs, and infrastructure necessary to support the delivery of instruction that enables students to learn.

All this activity has produced new language and numerous inconsistencies. At the outset we heard "world-class" standards, but no definition of what it really meant. Nowadays we hear "high-stakes" results in which, if tests are taken seriously, they must have important consequences. If consequences are high, then politically, most of the students must pass them (not necessarily world-class). Further, if schools don't have the programs, teachers, curriculums, equipment, and other infrastructure in place, students are not afforded opportunities to learn, and thus are penalized by the high-

stakes tests. In the interim, with all these federal mandates, there is little federal funding pending to support change in local schools. This, in turn, excuses economically-poor schools from meeting expectations, and the country's most disadvantaged students are the first to lose.

Should the *Goals 2000* legislation pass, a National Council on Education Standards and Improvement would set and certify standards in most of the areas listed above. States could submit their own and be "certifiable" if they meet the federal standards. There is great emphasis on "voluntary" standards, thus shifting emphasis to state and local autonomy. But this legislation is more than the conservative view that national standards upstage local authority, or the liberal view that standards are new ammunition for condemning historically disadvantaged members of our society. The two are indeed legitimate concerns, but the rhetoric may be taking focus away from the central issue.

It is important to note that so far, most standards efforts have focused on substantive content and student achievement in art. It is equally important that educators keep the focus on quality content and achievement. It is also important that all of us recognize the difference between special-effects categories and essential content and the difference between methodological or philosophical preferences and significant student learning. There is much pressure for other extraneous agendas that tend to cloud, distract, and substitute attention from the content of substantive student learning and teaching. Some of these current exacerbations include outcomes based legislation, site-based management, interdisciplinary learning, cooperative learning, distance learning, high technology, collaborative activities, and so on. None of these are detrimental in themselves, but they often serve as potent detractors. If we get caught up on bandwagons of the technique, the method, or the strategy, we quickly lose our focus on significant art content and increased student achievement in art.

Advocacy and activism seem to be everywhere; bureaucrats seem greedy for political power and the arts groups seem greedy for grant monies; both are joining with the business community to create "practical" curricula that frequently ignores art content or treats it superficially. Advocates promote self-interests from the field to gain visibility, to apply pressure on narrow aspects of their interests, to self-aggrandize for obtaining future funding, or to simply engage in self-promotion and become "famous." If we do not keep the focus on content, the whole debate on arts education could turn into a series of 30 second media events and a heightened public impression that the arts are of marginal importance in schooling.

What Can You Do? What Should You Do? We commend the initiatives in NAEA's *Recognizing Excellence Agenda* because they challenge each of us to think about quality in art education. The *Agenda* is a visionary challenge that asks us to give shape and meaning to the concept of excellence, and to translate what we as professional art educators stand for and what we do for our young students. The issues raised in this report are incredibly important in light of the national reforms, the current

rhetoric, the ephemeral bandwagons, and the standards activities cited above.

Opportunities for developing meaningful art education abound. But art educators must give careful thought to what excellence in art education means, pay attention to what is going on, and be active participants in local, state, national, and international debates. If we don't, someone else will shape arts education for us. The profession has been fortunate to have many qualified art educators involved in the development of the standards. However, these same art educators cannot be in all 50 states, in all of the 15,350 school districts, in 100,000 schools, or at every meeting or conference introducing another distracting variable to the good work already done. Excellence in art education requires the professional commitment and participation of all art educators to help students achieve high standards in art content. It requires art educators to know and to challenge the difference between advocacy and content, between special-effects, and the substance of art education.

All of us must keep informed, be willing to challenge the fluff and dazzling rhetoric that turn the debate from what students know and are able to do. We must stand up and be counted for increased student achievement in art education. If we do not, then investments of the past will be ignored like a puff of smoke on the horizon and the political battles over substance and content will become a remote event to those who should have been involved, but were not.

End Note:
As of this writing, the House voted 307-118 on October 13, 1993 to approve the "Goals 2000: Educate America Act" which authorizes $427 million in FY'94 for states to reform elementary and secondary education. *Goals 2000* is currently pending before the Senate Subcommittee on Education, Arts, and Humanities.

NAEA 1993 - 1995 AGENDA

RECOGNIZING EXCELLENCE

BRIEFING PAPER SERIES

FROM THE
NAEA SECONDARY DIVISION

BY
DAN DeFOOR,
NAEA DIVISION DIRECTOR

FALL, 1993

A resource document for the NAEA membership.

Art for the Student's Sake

Much attention has been devoted in both educational writing and the popular media to the need for forming partnerships among parents, schools, and communities. Efforts to meet such goals are important and commendable and can establish a vehicle for positive reform.

Among many professional art educators there is considerable concern that decisionmakers within the school hierarchy may not have a clear focus on the nature of visual art programs and the appropriate part they can play in forging effective educational partnerships. For this reason, the Secondary Division of the National Art Education Association has established initiatives that deal with clarifying for administrators the character and needs of an effective art program while making available to secondary level art teachers the resources and research that will enhance their effectiveness in the classroom.

If those who hold the power to make decisions affecting school art programs are to do their own jobs efficiently, then they must be able to understand the work of the art educator. They might rightfully ask, "Who is the secondary art educator and what does this individual teach?" We do teach art for art's sake but, more importantly, we help develop the whole student for the student's sake.

The nature of art is individual self-expression, and in most cases a work of art is conceived, produced, and appreciated on an individual basis. Nevertheless, the secondary school art program does not exist in a vacuum isolated from the skills and content of other disciplines within the school. Visual art gives relevance to the total educational program.

In formulating glazes or mixing photographic solutions, students perform measurements and computations and explore the chemical and physical properties of the materials they use. Other examples abound:

• Research in art education indicates that a student engaged in a studio art project will make 20 to 100 critical value judgments requiring higher order thinking skills during a typical one-hour class period.

• In reviewing art history, students must consider the political, social, and economic aspects of the society or era to which a work of art belongs.

• Art develops students' command of visual language, an important component of complete literacy, more effectively than does any other field of study.

Today's secondary level art teachers guide their students through a well-balanced discipline-based curriculum that is developmentally appropriate. In doing so, they have set several important priorities:

• Include content that is both culturally relevant and culturally expansive.

• Adapt curriculum for students with special needs.

• Recognize the desirability of integrating visual art with other subject matter and provide students with opportunities for interdisciplinary study.

• Hold high standards of excellence for students and reward students for meeting those standards by participating in the National Art Honor Society or the National Junior Art Honor Society.

• Be aware of research and standards related to secondary visual art programs and be able to adopt or adapt the elements of standards and research documents appropriate to particular teaching situations.

It is critical that administrators understand from the beginning that their art teachers consider visual art to be a viable academic endeavor which merits a status equal to that afforded other disciplines. Just as school/community partnerships can produce effective gains for children, students will be the beneficiaries of allied efforts on behalf of art education by teachers, decisionmakers, and the National Art Education Association.

Each member of this alliance has a well-defined role. The teacher must constantly renew his or her familiarity with the field of art education through attendance at state, regional, and national art education conferences and through reading of journals, anthologies, and position papers on art education. The National Art Education Association (NAEA) facilitates access to all the resources just noted through its broad program of publications and conference activities. NAEA members have participated in the development of *Student Learning Standards*, a document undergoing final hearings and revisions before being released to educators throughout the nation. A second NAEA publication currently in development, *Secondary Art Programs: A Guide for Administrators*, clarifies issues of curriculum, leadership, personnel, scheduling, facilities, and financial support in the art program. Once these two documents become available, teachers and administrators should consult them together in the process of establishing a dialogue regarding goals and priorities.

The administrator also bears the responsibility for facilitating the art teacher's access to resources and participation in conferences, symposia, and workshops that will both enhance the school art program in its current incarnation and prepare it to meet the challenge of accommodating oncoming developments in the field of visual art education. Whether it be through the funding of conference fees and release time or by promoting curriculum revision and networking with teachers of art or other subjects, the administrator can be the keystone upon which a strong program is built.